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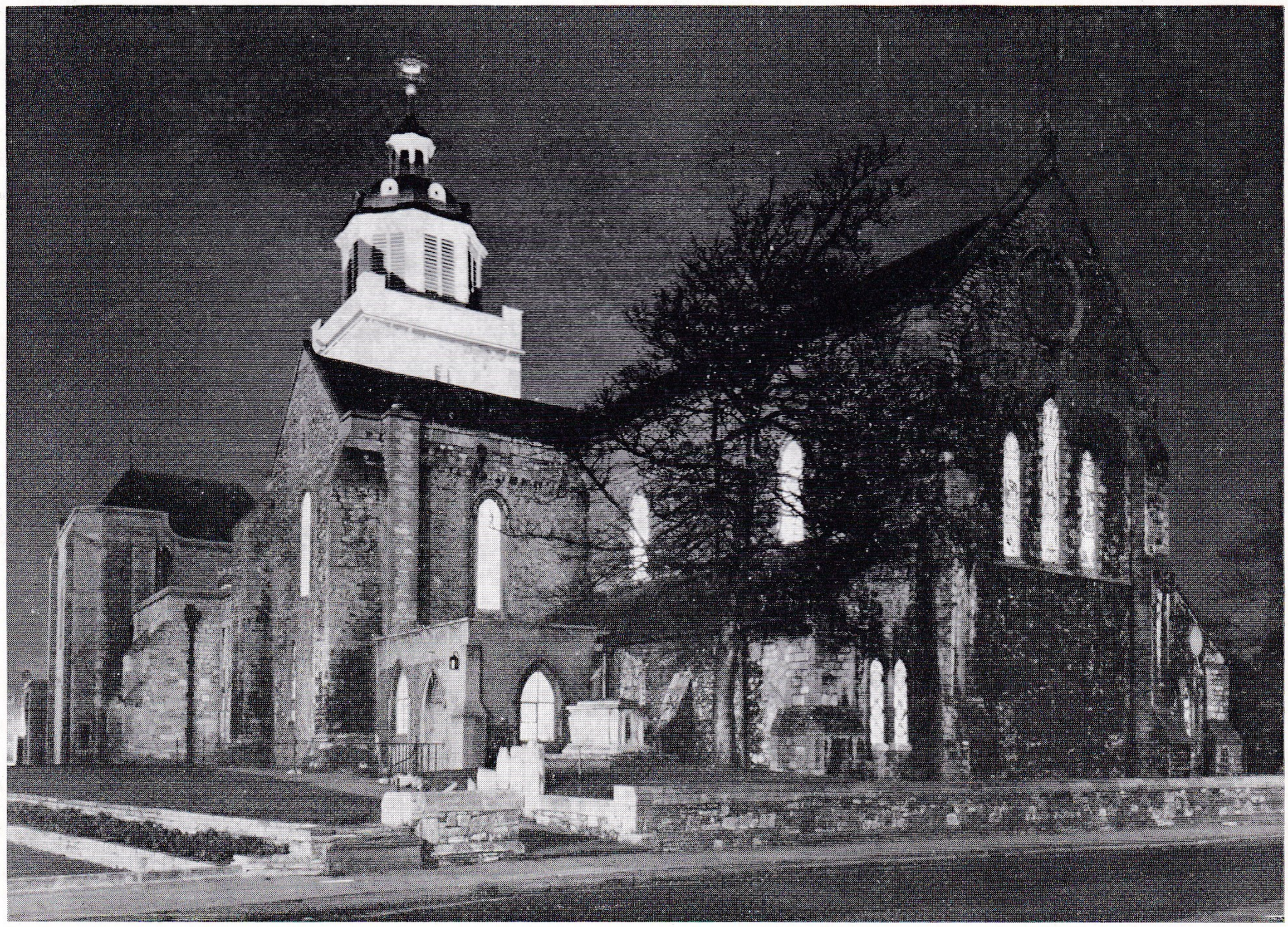
The Windows of Portsmouth Cathedral



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Cover Photograph:
Portsmouth Cathedral on a winter's evening.

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THE WINDOWS OF PORTSMOUTH CATHEDRAL

E. K. Barnard, Lay Canon Portsmouth Cathedral

THE CHOIR AND AISLES

The 17th century nave of St. Thomas's Church, completed in 1693, must have seemed very light and spacious before the gallery was extended along the aisles and eventually into the transepts in 1750. Not only did light come in, as it does to-day, from two sets of dormer windows in the ceiling, but from three large rectangular windows each containing three lights on each side of the church. There is no record of any of these windows having coloured glass before the 20th century. When the old parish church was enlarged in the mid-thirties by the addition of the side-aisles, these large windows were transferred intact to the outer aisles. However thirty years earlier, in 1907, there was a proposal that these windows should be embellished with stained glass. Alderman Thomas King, who died in that year, left £300 to be used in placing a window or windows and a brass in his memory in the church. The Vicar, the Rev. R. S. Medlicott, refers to this in the parish magazine for November 1907, which discloses the scheme for the four 'historic' windows some of which the legacy would help to provide.[1]

Born in Alverstoke, Alderman King was head of the firm of King & King, auctioneers, and a director of the Portsmouth Water Company and the Portsmouth and Gosport Floating Bridge Company. From 1886 until he became an alderman in 1895 he represented St. Thomas's Ward on the Town Council and was Mayor in 1894-5. He was deeply interested in Old Portsmouth and it was due to him and Alderman Whitcombe that houses in the High Street were bought and pulled down so that the church might be partially open to the main thoroughfare. Unstinting in his public service, he was the honorary treasurer of the Portsmouth Conservative Party and for many years chairman of the St. Thomas's Ward Association, was closely associated with the formation of a fire brigade in the town, and inspector in command of the Portsea division of special constables during the Irish Fenian troubles of the late 19th century.[2] A memorial brass in his memory is now in the north sanctuary aisle.

It was thought best, considering the size and shape of the lights to be filled, that they should each contain only one figure of particular significance in the history of the church and town.

The first window, at the western end of the north aisle, represents 'our first founders in Church, State and Borough' and shows St. Wilfrid, King Alfred the Great and Richard Coeur de Lion. The second, showing St. Thomas à Becket, John de Gisors and Richard Toclive, tells of 'the Founding of St. Thomas's Church'. The third, at the eastern end of the Navy (south) aisle, tells the story of the church and town at the Reformation period and shows William Norton, Thomas Carpenter and Dr. John White. The fourth centres on the first restoration of the church at the end of the 17th century when the nave was rebuilt. The figures are Thomas Heather, Lord Dartmouth and Bishop Ken. These windows had been planned in 1907 after the death of Alderman King, but it was found that the money available would only cover the first three. However on the death in 1909 of Mr. George Long, a former churchwarden and leading citizen[3], it was decided that the fourth window should be a memorial to him and that an inscription to that effect should be included. There is also a memorial brass plate in the south sanctuary aisle. Mr. Long, the son of Walter and Lady Mary Long of Preshaw House near Warnford in Hampshire, was a banker in the firm of Grant Gillman & Long, a justice of the peace, an officer in the Hampshire Yeomanry, the organiser of Portsmouth's first soup kitchen, an original member of the School Board formed in 1870 and honorary secretary of the School of Science and Art, the nucleus of the erstwhile Technical College which has developed into the present Polytechnic. But for him, it is said, the School might have failed and disappeared. William Gates wrote of him in 1927: 'He was universally beloved and there are many still alive who can remember his benevolent appearance with his white hair and rosy cheeks as he proceeded on his tricycle through the town'.[4]

It will be most convenient to deal with these windows first as a group and then treat the Boer War windows separately.

OUR FIRST FOUNDERS IN CHURCH, STATE AND BOROUGH

King Alfred

These historic windows were being planned at a time when the British Navy was reaching the zenith of its power and Portsmouth was the greatest naval port in the world. It was natural therefore that Alfred the Great should be illustrated in his role as first founder of our navy. We see him in royal regalia, wearing his great sword and standing on a coastal eminence with

a longship riding the sea behind him. In his hand he holds the drawing of such a ship which he devised and produced to the discomfiture of the Danes.

St. Wilfrid

Wilfrid spent so much of his time tramping round in this country and on the Continent that one may take one's pick of his missions and link it to the artist's picture. He was the son of a Northumbrian thane, and after becoming successively Abbot of Ripon and Bishop of York (not yet an archiepiscopal see) he was driven from the latter diocese through a dispute and took refuge in Sussex. Here he converted the South Saxons, most of whom were still heathens, built a monastery at Selsey and founded the see of Chichester about 687. He also brought Christianity to the Isle of Wight, south Hampshire and the Jutish settlements in the Meon valley, the last stronghold of paganism.

King Richard I

Richard, nicknamed the Lion Heart, gave Portsmouth its first known charter. The original has been lost, but the full text survives in several copies, including the confirmation of its provisions in the earliest surviving original charter in the City Archives, granted by Edward II in 1313.

Richard came to Portsmouth in 1194 to mobilise an army for embarkation to Normandy and legend has it that although his stay here was very short he had a dwelling or 'aula Regis' somewhere near the new Grammar School Hall in Penny Street. A charter dated 2nd May 1194 was granted to 'the Burgh of Portsmouth' under the hand of his Chancellor William Longchamp, Bishop of Ely. This granted the burgesses of Portsmouth a Free Mart Fair, to last for fifteen days from the Feast of St. Peter, and a weekly market. They were to be free of toll and have liberty to try thieves taken in the borough. This charter was perhaps some recognition of the help afforded by the town during the mobilisation, though there can be no doubt that they paid heavily for it.

In the window we see Richard in the full panoply of a crusader. He stands symbolically upon a green Islamic banner with the yellow crescent. In a contemporary description of the windows Mr. A. T. Everitt stated that Richard both embarked for and returned from the crusade at Portchester, which no doubt accounts for the castle being in the picture although this tradition is incorrect. He holds the Portsmouth charter in his left hand and it bears not only the Great Seal of England but also the blue seal of William Longchamp.

THE FOUNDING OF ST. THOMAS'S CHURCH

St. Thomas Becket of Canterbury

The westernmost in this group of lights shows the church's patron saint, Thomas of Canterbury. He is seen fully robed as archbishop holding his staff, and a sword in his left hand, the blade of which is broken. The broken tip is under his foot, perhaps a piece of symbolism indicating his triumph through martyrdom. At his feet are the arms of Canterbury impaled with his own, the three black choughs or beckets as they were once called. In the background is Canterbury Cathedral as it is to-day.

Born in London, the son of a merchant of good birth, Becket entered the Church and displayed such administrative ability that Henry II made him first Chancellor and then Archbishop of Canterbury, expecting that in the latter capacity he would continue to serve him as his minister. But Becket now defended the rights of the Church against the King and the outcome of the resultant bitter quarrel was that he was murdered by four of Henry's knights in Canterbury Cathedral. He was almost immediately canonised by the Pope, and his shrine became a centre of pilgrimage. Many churches were afterwards dedicated to him.

John de Gisors

'Be it known to all men. . . that I, John de Gisors, have given and granted and by the present charter confirmed to God and the church of St. Mary Sudwica (Southwick) and to the canons regular there serving God for ever in free alms for the salvation of my soul and those of my father and mother, my ancestors and heirs, a certain place for building thereon a chapel in honour of the glorious martyr Thomas of Canterbury, one-time Archbishop, on my land . . . on the island of Portesia (Portsea).'[5]

These are the words of the first charter of John de Gisors, preserved for us in the Southwick Cartularies for many centuries which tell us of the foundation of St. Thomas's Church. It is not possible to date this charter exactly, but all evidence points to the year 1180. We know very little of John himself. He was descended from Payn (Paganus) de Gisors to whom William II (Rufus) granted the manor of Titchfield.[6] What leads there are indicate that he was a wealthy merchant and shipowner, owning much of Portsea Island as well as Titchfield and land on the Gosport side of the harbour. He evidently traded in hides.

John made four gifts to Southwick Priory for the founding and upkeep of St. Thomas's. The first, it is

Our Founders in State, Church and Borough.

important to note, gave a portion of 'my land', upon which the church was to be built. The charter by which he gave the tithe of his mill refers to 'my mill by the water next the arm of the sea on the north part of my town of Portsmouth' — note the possessive adjectives. Another charter granted the canons 20 shillings per annum being the rent of various properties, and yet another gave five messuages for the upkeep of the church, one as an outright gift and the others for their rental.[7] All these charters, and others dealing with property transactions, indicate John's complete right of proprietorship.

In the window we see him clad in the garments of a rich gentleman of his time and standing on his own land at 'Portesmuthe'. There also is the escutcheon of the Gisors family which can be traced in the City of London records to the early 15th century. In the background is the Tower of London as we know it to-day, with the Traitors' Gate easily recognisable though this was not built till long after John's death. The charter of 1194 makes clear that Portsmouth had passed into the King's hands. The artist, Mr. Humphry, probably included the Traitors' Gate to suggest that John may have been among those who during the King's absence rebelled against the unpopular Chancellor Longchamp, who sought refuge in the

The Founding of St. Thomas's Church.

Tower. The confiscation of Portsmouth may have been the King's punishment. If so, it seems that John was not irrevocably disgraced, for he was still holding the Manor of Titchfield during the next reign.

Richard Toclive

Also known as Richard of Ilchester, he is thought to have consecrated the first altar at the eastern end of the unfinished church in 1188, the year before he died. We know that he was deeply interested in St. Thomas's because a letter written by him in 1185 confirming the Prior of Southwick's rights over certain chapels and churches contains the following: '. . . and the chapel of the blessed martyr Thomas which in your parish of Portesia you undertook to build with our consent and advice'. This dates the building of the church with reasonable accuracy.

Richard started life as a clerk and probably worked under Becket at the Chancery. He seems to have gained and retained the King's trust, for he was chosen for various important missions of state. In 1174 he became Bishop of Winchester. He had been a determined opponent of Becket while he lived, but after the martyrdom and canonisation he was swept along on the tide of public opinion and repented, showing penitence by encouraging the building of

churches dedicated to St. Thomas. He died in 1189 and his coffin lies in the north sanctuary screen wall of Winchester Cathedral.

We see him in the window in his bishop's robes with the arms of his see and a picture of his cathedral and resting-place.

Heraldry

ESCUTCHEON OF ST. THOMAS IMPALED ARCHBISHOP OF CANTERBURY
Per pale, in dexter argent three Cornish choughs sable, beaked and legged gules; in sinister azure, an episcopal staff in pale or, ensigned with a cross pattee argent, surmounted with a pall of the last charged with four crosses formee-fitchee sable edged and fringed gold.

ESCUTCHEON OF GISORS (as in the window)
Azure, border engrailed or, a lion rampant argent between eleven billets of the second.

ESCUTCHEON OF THE BISHOP OF WINCHESTER
Gules, two keys indorsed in bend the uppermost argent, the other or, a sword interposed between them in bend sinister of the second, pommel and hilt gold.

THE REFORMATION

William Norton and Southwick Priory

Henry VIII's obsession with the need to leave a male heir and his marriage to Anne Boleyn led him to repudiate the authority of the Pope and secure the annulment of his marriage to Catherine of Aragon. Becoming increasingly short of funds, he decided to suppress the monasteries and appropriate their wealth. He placed this task in the hands of his minister Thomas Cromwell, who acted with cold-blooded efficiency on the basis of tendentious reports from his commissioners, to which the Priory of Southwick was no exception. The *Victoria County History* quotes a letter written to him in 1536 from one of the canons, James Gunwyn[8]: 'We are bound by the will of William Wykeham to have daily five masses in our church which have not been said for more than forty years. On 26 May last the Commissioners sat in our place to ascertain the yearly value of our lands that a tenth part might be assessed according to Act of Parliament when my master (the Prior) delivered them a book of yearly rents which was not in all parts made truly. Also on 22 September last we had a visitation of our house by Dr. Layton[9], when we had certain injunctions given us to be observed, several of which have been neglected hitherto. I send you this information in discharge of my oath of obedience and would have done it earlier if I could have a trusty messenger, for if my master knew of my writing he would convey away the plate, money and jewels in his keeping'.

It was the notorious Dr. Layton who finally effected the surrender of the Priory in 1538 with all its possessions in Hampshire, Wiltshire, Oxfordshire and elsewhere, the deed being signed by the Prior and twelve of the canons, the signature next to the Prior's being that of James Gunwyn.[10]

In the window we see the Prior looking suitably downcast, though he probably retired on a good pension. To the left we see the flag bearing the arms of Southwick being hauled down while the flag of St. Mary's at Winchester goes up in its place ignoring the fact that there was an interval of five years between the surrender and the takeover by Winchester. To the right is a procession of canons leaving the Priory. Above are the arms of the Prior[11] and at the foot of the window we see his name – William Norton. Surprisingly, research shows this to be incorrect, for William Norton was not the last prior of Southwick but quite a different person, a monk at the Cistercian abbey at Hulton in Staffordshire whose name appears on the deed of surrender of that abbey.[12] The name of the last prior of Southwick was William NOXTON, whose signatures upon his letters patent[13] and the deed of surrender of the Priory[14] are quite clear. We can only speculate upon how the mistake arose, possibly from an error in research for the *Victoria County History*. The fact that the name Norton is closely associated with the Southwick estate and that there is a difference of only one letter would seem to be a contributory cause. There can be no doubt that everyone associated with these memorial windows believed, albeit mistakenly, that the last prior of Southwick having jurisdiction over the patronage of St. Thomas's Church was named William Norton.

After the suppression of the Priory it passed into the possession of a servant of the Wriothesley family – John White (who should not be confused with the figure in an adjacent window). He does not seem to have been a very prepossessing character and was writing grumbling letters[15] within a few days of taking over. He upset the remaining Priory servants, who soon left, and was particularly aggrieved by Dr.

Layton, who removed for his own use a dozen of the best bacon hogs left hanging in the roof.

Thomas Carpenter

In the middle light of this trio is Thomas Carpenter, who was elected Mayor of Portsmouth in 1531 and again in 1537. During this period Corporation records show that he was active in town affairs, but they give no clue about the man himself. A single sentence in Leland's *Itinerary* is the sole piece of information about him:

'One Carpenter, a riche man, made of late time in the mydle of the high streate of the toune, a toune house.' Nothing is known of the plan of this building. It is supposed that it was a timber structure incorporating a council chamber and rooms occupied by the senior sergeant-at-mace.[16] Previous to this, council business is thought to have been probably conducted in the church vestry.

The artist, Mr. Humphry, has shown him dressed as a rich burgess wearing his mayoral chain of office. He holds the keys of the town in his hand and carries important documents in a bag at his waist. At his feet is the plan of a building which must be his 'toune house', and he seems to be standing on the town quay with buildings to the left and ships to the right. Sitting on the quay is an orange-seller with her neatly arranged stall on the left and a basket of oranges on the right. Mr. Humphry was here noting a tradition that this fruit was almost unknown in England till the first shipment arrived at Portsmouth. Only one written reference to this can be found. W. G. Gates in *The Portsmouth that has Passed* states 'It was during the reign of Edward III that a ship arrived in Portsmouth from Spain laden with oranges, the first seen in this country. The King hastened to Portsmouth and bought up the entire quantity for the Queen who was thus reminded of her Castilian home'.[17] No authority for this statement is given and one cannot but treat it with suspicion. Apart from any other consideration, Edward III married Philippa of Hainault, who was no Castilian but came from Flanders. Could this have been a misprint for Edward I, whose queen was Eleanor of Castile?

John White

When Southwick Priory was dissolved in 1538 the patronage of St. Thomas's Church was apparently assigned by Dr. Layton to James Kyllyngrewe, a servant of Archbishop Cranmer, for it was he who nominated Robert Watye as vicar, who was instituted in 1543. Three days afterwards the patronage was bought by St. Mary's College, Winchester, of which John White was Warden.[18] White was born in Farnham and had entered Winchester as a scholar at the age of eleven. Subsequently he took his M.A. degree at Oxford in 1534, returned to Winchester College as a master and became Warden in 1541, and it is undoubtedly through him that St. Thomas's Church began its particularly close association with the Winchester foundation. During Edward VI's reign his opposition to the Protestants landed him in the Tower, but perhaps because his reputation was as more of a theologian than a courtier he was released to the custody of Archbishop Cranmer and became Bishop of Lincoln in 1554. Under Queen Mary he became prominent, no doubt because of his staunch opposition to the Reformation and loyalty to the Roman doctrine. He presided at the trial of the Protestant bishops Ridley and Latimer in 1555 and is said to have behaved with great gentleness, but their fate as heretics was already sealed and they were burned at the stake. When Stephen Gardiner died that November leaving the see of Winchester vacant White appeared to be the obvious successor in view of his long connection with both the College and the Cathedral. However before being nominated he had to agree, on Mary's insistence, to pay her kinsman Cardinal Pole, who had returned from Rome as papal legate, £1,000 per annum and it was not till 1557 that he obtained full possession of the see. Mary's death next year profoundly affected White's life. He preached the sermon at her funeral, commending her but speaking warily of Elizabeth. This caused offence and was the start of his decline. Because of his outspoken and intractable views he was deprived of his bishopric and committed to the Tower, where his health began to deteriorate. He was released to his brother's custody and eventually allowed to retire to his sister's house at South Warnborough in Hampshire, where he died in 1560.

The artist has shown him with his beloved College with St. Catherine's Hill and the River Itchen in the background. There is also the escutcheon of the College[19] and in the scroll bearing his name there is an open book in which is subscribed the Wykehamist motto 'Manners makyth man'. On the right side of the scroll the artist has referred humorously to his schoolmastering with a pair of crossed birches!

Despite his reputation as a persecutor of heretics he was a man of great loyalty and moral integrity. Of his piety and scholarship there can be no doubt, and he should not be judged too harshly in the background of his times.

The Dissolution of the Monasteries.

THE FIRST REBUILDING OF THE CHURCH

The last three pictures in the series deal with the church at the time of the 'Glorious Revolution' of 1688 and its restoration after the damage sustained in the bombardment by the Parliamentarian forces in 1642. They are in memory of George Long.

Thomas Heather

In the first we see Thomas Heather, solemn and sombre in clerical dress. He was appointed Vicar of Portsmouth in 1663[20], then garrison chaplain and later Chaplain in Ordinary to the King.

Reorganisation of the fortifications of Portsmouth was started in 1665 under Sir Bernard de Gomme[21] and continued over many years. The old tower of St. Thomas's had for generations been the town's look-out post. It is interesting to realise in these days of high-rise flats, giant cranes and lofty chimney-stacks that until about 100 years ago the present church tower was the highest point on the landfall. Both the old tower and the roof of the nave had been badly damaged by cannon fire from the Parliamentarian forces on the Gosport shore in 1642 and more than forty years had passed without proper repairs being carried out. The damaged parts were 'ruinous and

The Rebuilding of the Nave.

ready to fall'.[22] Charles II, hearing in 1683 that the cost of putting the church and tower in order would be a minimum of £9,000 and that the inhabitants could not raise such a sum, appointed five trustees, including Lord Dartmouth, who issued a 'brief'[23] to be read in churches throughout England and Wales. The clergy were to encourage the collection of money 'by exhorting and persuading the people to extend their liberall contribution towards rebuilding the said church'. It is not known how much was collected but work on the new tower at the west end of the church must have been started soon after that, for the key-stone of the west door in the tower which became the main entrance to the church bears the date of 1691 and the initials of John White who was the mayor; it has always been believed that the tower was completed in that year.

The old central tower and the nave were pulled down and a new nave, now the choir of the Cathedral, was completed in the late Wren style in 1693 to fill the space between the chancel arch and the new western tower. In the window picture the tower is easily recognisable, but Vicar Heather never saw it thus; the cupola was not added until 1703, after his death in 1696. We know that the chancel and transepts of the old church were preserved, but the artist has omitted

them from the picture, in order to refer to the Vicar's disappointment with the finished building. Heather wrote in 1694: 'Our Parish Church has become a buteous structure, I heartily wish I could see the chancel answer it'.[24] It is clear that he would have liked the chancel and transepts to be demolished along with the nave and to have had a one-style building. Thus in the picture no part of the old church remains, signifying the Vicar's wish. Mercifully the money ran out and we still have our Early English sanctuary and transepts.

Thomas Heather's memorial in the south sanctuary aisle tells of his virtues and his example during his 33-year ministry. With the last words of his Latin epitaph he speaks to us across the centuries:

> 'Vale lector, ut (ex animo) valeas, vive bene.'
> 'Farewell reader, and so that you may depart in good heart, live well.'

Lord Dartmouth

George Legge was born in 1648 into a family of confirmed royalist loyalty. Through his mother he was a grand-nephew of the first Duke of Buckingham, the favourite of Charles I whose memorial is in the south sanctuary aisle. Although he went to sea at the age of 17 and throughout his life held naval commands, he never became a professional seaman and had to depend upon advice from sailors. He served in the Navy in the Second Dutch War and was present at the battle of Solebay off the coast of Suffolk, when both the English and the Dutch fleets sustained substantial losses. In the intervals of his naval career his known loyalty singled him out for other high appointments close to the royal family, and in 1682 Charles II recognised his services by creating him the first Baron Dartmouth. At this time the King was short of money and decided that economies could be made by abandoning the town of Tangier which had been part of the dowry when he married the Portuguese Infanta Catherine of Braganza. Dartmouth was appointed to command a fleet which sailed from St. Helens to evacuate Tangier, destroy the works and bring the garrison back to England. With him as adviser went his friend Samuel Pepys; and as chaplain to the expedition, Thomas Ken. They returned in 1684 having performed the task very exactly and efficiently.

The Roman Catholic James, Duke of York, succeeded to the throne on the death of his brother Charles in 1685. He was talented, diligent and courageous, and had seen much active service at sea, but his determination to pursue a Catholic policy revived all the terror associated with 'Popery' in the country, and this was the basic cause of the invitation to the Protestant Prince William of Orange, husband of James's elder daughter Mary, to invade England and oust him. Dartmouth, who was almost a son to James, had been appointed Master of the Horse and Governor of the Tower; and such was the King's dependance upon his loyalty in spite of his being a Protestant, that when the threat of Dutch invasion became apparent in 1688 he was made Commander-in-Chief of the Fleet. He wanted to lie in wait for William's fleet off the Dutch coast, but was overruled because it was thought too risky so late in the year as October. Since it was not known where William had planned to make his landing, Dartmouth held the Fleet in the Gunfleet anchorage off the coast of Essex in order to be well placed to turn north or south as the tactics demanded. A combination of bad luck and contrary winds, however, frustrated his attempts to intercept William, who succeeded in landing at Torbay in Devon while Dartmouth fell back to Spithead.

Dartmouth was in a very difficult position. His loyalty to James was complete but he knew that many of his captains favoured the Protestant cause and did not wish to fight the Dutch if it could be avoided with honour. While the Fleet remained at Spithead James's son the baby Prince of Wales was brought to Portsmouth and the King asked Dartmouth's help to smuggle the child away to France. This brought about a change in Dartmouth's attitude. He felt that as an Englishman he could not approve the removal of the Prince of Wales without the consent of the nation. He also feared that the baby prince might fall into the hands of the Dutch. He warned the Fleet to prevent any escape and the baby was sent back to London, subsequently escaping from the Thames with his mother, to achieve later fame as the Old Pretender. After a period of indecisive political manoeuvring during which James also fled the country, William invited Dartmouth to bring the Fleet to the Nore and join him. Before leaving Portsmouth he took steps to relieve the inhabitants of the menace of the Irish soldiery who had been part of James's army. They were threatening to burn the docks and generally molesting the people, so he took their commanding officer into custody and replaced the military garrison by sailors. Though he took an oath of allegiance to William, he was regarded with suspicion and presently accused of conspiracy and sent to the Tower. There was no substantial evidence against him, but he was still detained when he died in 1691.

In the window we see him as the inhabitants of

Portsmouth probably knew him as Captain and Warden of the town from 1673 to 1682. He may have just stepped ashore, for he stands on the rough planks of a deck or landing-stage. His boat-cloak is furled round his waist; his telescope and the key of one of the town gates are in his hand. Coiled rope and a ship's lantern are at his feet, and balancing the picture on the right is his family escutcheon.[25] His lifelong connection with the sea is commemorated on the scroll which bears his title, by an anchor and a trident.

He was a man of great personality and integrity who had to face the dilemma of two loyalties – king and country – which usually coincide but in his case conflicted. In the end the King's actions forced him to put his country first.

Thomas Ken

This window picture differs from all the rest in its background which is not English. One might imagine that Bishop Ken had spent his life spreading the gospel in some tropical country, whereas the artist has chosen this means of illustrating what was only an incident in the life of this freeman of Portsmouth. Born at Berkhampstead in 1637, the son of an attorney, he was left an orphan at the age of fourteen and lived with his half-sister who had married Isaak Walton, best known for his authorship of *The Compleat Angler*. This relationship has been illustrated in the window by a picture of the book open at the title-page. When a Winchester scholar he left his name carved in the cloisters with the date of 1656. Completing his education at the other Wykehamist foundation of New College, Oxford, he took holy orders and returned to Winchester to become domestic chaplain to Bishop Morley. In 1666 he became a fellow of Winchester College and then, after holding the living of Brighstone in the Isle of Wight for two years, a prebendary of the Cathedral. While residing in Winchester he wrote his *Manual for Winchester Scholars*, a devotional work whose later editions contained the famous morning and evening hymns: 'Awake my soul and with the sun' and 'Glory to thee my God this night'. There was also a third for midnight. Reference to these is made on the name scroll in the window by the open hymnal and the first words of the morning hymn. He continued at Winchester till 1679, when he was appointed chaplain to Princess Mary, wife of the Stadtholder of Holland, Prince William of Orange, later King of England. Returning to Winchester in 1680, he was soon after appointed Chaplain to the King.

In 1683 a visit by the Court to Winchester was planned and it was proposed to appropriate his prebendal house for the King's mistress Nell Gwyn. Ken refused to allow this, saying that 'a woman of ill repute ought not to be endured in the house of a clergyman and especially the King's chaplain'.

In the same year he sailed for Tangier with the expedition under Lord Dartmouth's command referred to above. Pepys, who was astonished by the Admiralty's choice of Ken as chaplain, tells how he was horrified by the wickedness and swearing of the soldiery. This visit to Tangier is illustrated by the tropical scene already mentioned. Ken is seen holding a silver flagon which was part of the communion plate of the Church of St. Charles the Martyr in Tangier and was brought back to England by Dartmouth and handed to the care of Vicar Thomas Heather of Portsmouth for use in 'God's House Chapel at Portsmouth, lately rebuilt by His Majesty', but with the rider that he would receive more particular directions in a little time. The chapel referred to was the Domus Dei, now the Garrison Church. It should be remembered that the parish church was at this time in a semi-ruinous state, and that Charles II had issued his brief asking for contributions towards its restoration just before the expedition sailed for Tangier. Two years after James II's accession the 'particular directions' came. Vicar Heather was to hand over the plate to Portsmouth Corporation for use in the parish church, where it has been ever since and has come to be regarded as one of the Cathedral treasures. It is thought that James made this gift to the Corporation rather than to the church direct because he wished to secure goodwill for his natural son the Duke of Berwick, whom he had appointed Lord Lieutenant of Hampshire and Governor of Portsmouth for political reasons. What this parcel of silver comprised is written on the back of the marriage certificate of Charles II and Catherine of Braganza:–

> 'Imprimis two faire silver flaggons, plaine; item, one faire silver challice; item, two faire large silver pattens; item, one small silver patten; the whole parcel weighing one hundred and nineteen ounces.'

All have been preserved except the small patten.

In 1684 Ken was chosen Bishop of Bath and Wells very largely upon the insistence of Charles II who had the highest opinion of him. He is said to have declared that no one should have the see but 'the little black fellow that refused his lodging to poor Nelly'. When Charles lay dying Ken was summoned and, having urged him to repentance, gave him

absolution. In the same year he became a burgess of Portsmouth.

His relations with James II seem at first to have been those of mutual respect. However he spoke out against Roman Catholic practices, and in 1688 joined six other bishops in a petition to the King against the obligation of the clergy to read the second Declaration of Indulgence in their churches. This incensed the King, and the seven were charged with seditious libel, but acquitted. Ken remained at Wells during the momentous events of 1688 when James fled and William and Mary ascended the throne. His subsequent actions were based on his belief in the sanctity of an oath. He had sworn allegiance to James II who was, he believed, King by divine right. James, however, had fled from the kingdom. Ken therefore found himself in agreement with what was happening, namely that William of Orange was administering the government and the country was not being ruled by a popish prince. He could not, however, agree with a declaration that the throne was vacant or take an oath of allegiance to William and Mary as King and Queen. As was to be expected, he was deprived of the see of Bath and Wells. Although he continued a non-juror, he behaved with moderation and Queen Anne after her accession offered him restoration to his see, but he refused. Nevertheless he was granted an annual pension of £200. He died at Longleat in 1711.

He was a courteous and compassionate man whose life was ruled rather by his heart than his head.

THE BOER WAR MEMORIAL WINDOWS

The two remaining windows in the side aisles, each similar in shape to the others, are memorials to men who lost their lives in the Boer War. That in the north wall is to six members of the 3rd. Volunteer Battalion of the Hampshire Regiment, and the one in the south wall commemorates nine former pupils of Portsmouth Grammar School. Their message is heraldic and the names of the men who died are inscribed in each case on a brass plate below the window. Both windows contain the escutcheon or shield of the city of Portsmouth in the left-hand light and these may therefore be discussed together.

The arms are described in the language of heraldry as: 'Azure a Crescent ensigned by an Estoile of eight points or'. This means that the basic colour of the shield is blue and on it is a crescent on its back between the horns of which is an eight-pointed star with wavy edges coloured gold or yellow. Although this badge has been used by Portsmouth for 700 years, it was first confirmed at the Heraldic Visitation of 1622 and again in 1686.[26] How or why these arms came to be used by the town is not known, but various theories have been put forward. The first Great Seal of Richard I showed the King seated on his throne with the star and crescent badge appearing on each side of his head. There is no record that he granted these arms to the town, but the citizens may have adopted them from the seal on Richard's charter as a proud indication of royal favour.

The local historians Lilley and Everitt state (without quoting any authority) that Richard's charter was confirmed by the personal seal of William Longchamp the Chancellor, who had himself taken the star and crescent as an emblem. They illustrate this seal.[27] Their theory is postulated in the picture of Richard in the adjacent window, where he is shown holding the charter document bearing both the Great Seal and Longchamp's seal in blue. The concluding words of the charter are: 'Given by the hand of William Longchamp, Bishop of Ely, our Chancellor at Portsmouth, the second day of May in the fifth year of our reign', which might lend colour to this idea. It was however hotly contested by Mr. James Hutt, who was City Librarian in the 1930s.[28] He pointed out that while in Portsmouth, Richard granted another charter to Norwich, also under the hand of Longchamp, two original copies of which still exist in Norwich, both bearing Richard's Great Seal and no other. Boroughs receiving charters from Richard paid heavily for them and as he was always in need of money it is highly unlikely that he would have allowed any other seal but his own to be used, since this might have denied him the fee. In Mr. Hutt's opinion the Norwich charter, given a fortnight before Portsmouth's, presents a conclusive piece of evidence as it would have been granted in exactly similar conditions and issued in a similar form.

The story of Richard's great seals is apposite. The contemporary chronicler Roger de Hoveden tells us that before he left England on his crusade in 1189 Richard gave one of his seals to Longchamp 'by means of which to have his orders carried out in the kingdom,[29] He took a similar seal with him on the crusade in the custody of Roger Malchiel the seal-bearer, who was drowned in a shipwreck off Cyprus with the seal suspended round his neck. Hereafter accounts differ. A. B. Wyon tells us in his *Great Seals*

of England (1887) that the seal was lost, but Lionel Landon in his *Itinerary of Richard I* (1935) states that the seal was recovered when Malchiel's body was washed ashore and found its way into the possession of Leopold of Austria who might have passed it to Richard's brother Prince John, who may have used it for his own purposes. He adds that Richard regained possession of it in 1193 (pp. 173–183). There is clearly some uncertainty about the final disposal of Malchiel's seal after it left Leopold. In 1193, though still in captivity in Germany, Richard was not kept in close confinement and could transact the business of his kingdom.[30] Since Longchamp was in his service during his captivity, reassuming the office of Chancellor when they returned to England together, it is possible that the seal which came into Richard's possession in 1193 was the one he had entrusted to Longchamp before he left England. Although Longchamp may well have used his own personal seal on governmental documents during the early part of Richard's absence, it is highly unlikely that he would have done so with the King present.

The balance of probability is heavily in favour of Mr. Hutt's thesis that the charters of both Norwich and Portsmouth were sealed with the Great Seal only, and it would seem likely that it was the one which Longchamp had had in his possession since 1189. Subsequently a new Great Seal was made, but Richard died before it came into use.

The origin of the star and crescent badge is legendary. It is said that when Philip of Macedon, father of Alexander the Great, was besieging Byzantium (Istambul) in 350 BC moonlight enabled the defenders to repel a night attack, and a crescent moon was adopted as the emblem of the city.[31] Cyprus was part of the Byzantine empire and one of Richard's adventures during the Third Crusade was to capture it, wherefore on his return home he adopted the star and crescent on his seal. It continued to be a Christian symbol till 1453 when Constantinople (as Byzantium was now called) was captured by Mahomet II who also adopted it, and it remains to this day part of the flag of Turkey.

The shield of Portsmouth in these windows signifies the close connection with the town of those commemorated.

The Volunteer Window

The centre light contains the badge of the 3rd. (Volunteer) Battalion of the Hampshire Regiment. There is the Hampshire Rose surrounded by laurel branches. The legend that John of Gaunt gave the rose symbol to the county has been discounted by the Richmond Herald at the College of Arms. Roses certainly have royal connections and were used by the town of Southampton on a 14th-century staple seal, but the fact is that the Hampshire Rose, more usually red though sometimes white, has no official standing in heraldry as the badge of the county.[32]

The Volunteers came into being as a result of the war scare of 1859 when Anglo-French relations were very strained. They provided their own arms and equipment and served at their own cost, except if called out for actual service. They were under the lords lieutenant of counties who authorised the formation of corps and gave commissions to their officers. Their purpose was to act as auxiliaries to the regular army and militia. The early history of the Portsmouth Volunteers has been told in the history of Portsmouth recently published by Professor A. Temple Patterson. In the early part of the South African War the War Office gave notice that active service companies from volunteer battalions would be sent out to their county regiments at the front. The Hampshire Volunteer Infantry Brigade was called upon to supply one company, each battalion contributing a section of 23 rank and file. The first company under Captain Seward served in South Africa some 15 or 16 months, losing the six young men whose names appear on a brass plate. Four of them died of enteric fever and the other two in a railway accident.[33]

In the right-hand light is the escutcheon of the borough of Southampton granted to it in 1575.[34] This was no doubt included in the window because Southampton contributed a considerable number of recruits to the battalion and many of these served in South Africa.

Beneath the Portsmouth shield is a rose and below the Southampton one a tiger. This is a reference to the Hampshire Regiment, telling us something of the long history of the regiment, which was formed from the 37th and 67th of the Line, dating from 1702. In 1782 the line regiments were given county titles, the 37th becoming the North Hampshires and the 67th the South Hampshires.[35] They continued their separate existence till 1881, when they became respectively the 1st and 2nd battalions of the Hampshire Regiment.[36] Their uniting meant that a new badge had to be devised, combining the rose of the 37th with the tiger of the 67th within a laurel wreath,[37] which is worn by the Royal Hampshires to this day.

The window was unveiled by H.R.H. Princess Henry of Battenburg in 1904 at a great service when

St. Thomas's was reopened after a thorough restoration which had taken two years to complete.[38]

The Grammar School Window

The star and crescent light in this window differs from the Volunteer one in that it is ensigned with a naval crown. It must be remembered that when these windows were designed Portsmouth had not become a city and had no achievement of arms, that is to say no complete coat of arms. It was officially entitled to the shield only. The motto 'Heaven's Light our Guide' was registered in 1929 and the full achievement (arms, crest, badge and supporters) was granted by the Earl Marshal in 1970 as the result of a petition sponsored by the Portsmouth Museums Society. The special crown above the shield, although not part of a coat of arms, tells the stranger of Portsmouth's naval tradition. The centre light speaks of the School's foundation and founder.

Many visitors to the Cathedral ask why a cardinal's hat appears in an Anglican church. This refers to Cardinal Wolsey whose arms, borne also by Christ Church, Oxford, which he founded, are below.[39] Wolsey possessed no arms by right, being the son of an Ipswich butcher, but he had no scruples about assuming marks of honour belonging to others. The silver engrailed cross on the black shield comes from the arms of the Uffords, once earls of Suffolk. The four blue leopards' faces belong to the De la Poles, also earls of Suffolk. Wolsey had no right to these, but simply annexed them.[40] The red lion passant guardant refers to Pope Leo X who made Wolsey a cardinal. The top of the shield or chief is golden charged with a red rose to signify his service as a royal minister and two black choughs which are taken from the arms of his sainted namesake Thomas Becket. Beneath is an open book with the words 'Dominus illuminatio mea' – 'The Lord is my Light', a reference to the first verse of Psalm 27 and part of the escutcheon of Oxford University.

In a lozenge below is a staff around which is coiled a snake, crossed with a sword. In Greek and Roman mythology Asklepius or Aesculapius was the god of medicine and was usually represented as an old man with a staff around which was coiled a serpent – the symbol of wisdom; hence the staff and serpent has become a device widely adopted by physicians. This speaks of Dr. William Smith, the founder of Portsmouth Grammar School. The sword is the symbol of military power and is the artist's way of recording his status as physician to the garrison of the town. In 1717 the grand jury at Portsmouth quarter sessions bemoaned the fact that the town had no grammar school and that the inhabitants were put to expense by having to send their children away for education.[41] This no doubt influenced Dr. Smith in his capacity as an alderman, for he bequeathed property at East Standen in the parish of Arreton in the Isle of Wight to the dean and canons of Christ Church, Oxford, where he had received his education, in order that they might constitute and support a grammar school. Christ Church had to allow money to accumulate until 1750 before they had enough to erect a building in Penny Street. After this the School had a somewhat chequered existence, going through periods of prosperity and success, but others when education virtually ceased. However a complete reorganisation was proposed in 1873, when Canon Grant, the Vicar of Portsmouth, was mainly influential in reviving the School. New premises, now the Junior School, were opened in 1879 and success was assured and continuous. Christ Church was encouraged to continue its aid with money, and it retains its interest by appointing two governors and granting an award to the College exclusively for members of the School.

In the right-hand light are the arms of Dr. Smith.[42] It is interesting to note that in Lilley and Everitt's history of the church this coat of arms is placed in the centre light with Christ Church on the right.[43] This is the correct arrangement because the founder of the School was obviously the most important figure in the events which this window records. Further, the descriptive lozenge with the staff of Aesculapius and the sword would then apply correctly to Dr. Smith. This window was damaged during the 1939–45 war and had to be repaired afterwards. This repair was carried out in a way which may be artistically satisfying but is heraldically wrong.

The Smith arms formed the basis of an achievement of arms granted to the School in 1957[44] which shows the relationship with the founder, his college and the city of Portsmouth.

Thus the memorial of the nine Old Portmuthians who died tells heraldically the story of the foundation of their school.

THE SANCTUARY

The Sanctuary is the oldest part of the building and reflects the new ideas in architecture which characterise the late 12th century. Daylight for what was the

chancel of the ancient church comes in at clerestory level. The east window is a triple lancet having an internal screen of matching arches with intermediate ringed shafts of Purbeck marble. The north and south walls each have two lancets at clerestory level, one for each bay of vaulting. Each lancet is behind a galleried screen of three arches, the centre one matching the window in size and having Purbeck marble shafts. The much darker side aisles were originally lit by narrow lancets, one to each bay, three of which remain. The other windows in the aisles were added later, possibly when the nave was rebuilt between 1690 and 1693. Below the east window, set in an arched recess, is a slender chamfered lancet; and on the east wall, above the vaulting and visible only from the outside, a filled-in circular window.

Nothing is known about the glazing of any of the windows in ancient times. Lilley and Everitt suggest that they were provided with wooden-framed canvas shutters which could be opened and closed through the narrow passage which runs right round the clerestory. The first certain knowledge is an entry in a vestry book of 1828[45] which records that the Vicar had the east windows filled with painted glass by Edwards of Winchester entirely at his own expense and that 'the whole chancel now forms an object worthy of the admiration of strangers and reflects great credit on the Lay Improprietors and the Parish'. Some of the figures in these windows were copied from Winchester College Chapel, notably a St. John, the original of which is now in the Victoria and Albert Museum.[46] Dr. Henry Slight in his *Chronicles of Portsmouth* (1828) writes:

> 'The window over the altar was the gift of Mr. Henville [the Vicar] and represents the Ascension in the centre with the Virgin and Child and St. John on either side. The window is copied from several old windows, which were thought most likely to assimilate the style of the building. The colours are good and brilliant, and the drawing and shading much more elaborate than any performance of the older masters. . .'

This glass was removed in 1893 to make way for a new window by Clayton and Bell.[47] This window was a memorial to the Latter family, a member of whom, Thomas Latter, had by his will dated 1878 left £2,300 2% Consols for the establishment of a scholarship at Oxford or Cambridge for a deserving scholar of Portsmouth Grammar School of at least two years' standing who intended to take holy orders in the Church of England. This scholarship worth £100 per annum still exists.

Christ ascending on clouds was depicted in the centre light of the window with a kneeling figure below. At the foot was the Dove of the Holy Ghost in a star. In the north light was the Virgin with surrounding figures. A kneeling St. John was in the south light with similar figures above and to the rear. The upper parts of all the lights were elaborate canopies and there was a central legend: 'And when He was parted from them He blessed them'.[48] These windows remained in place until 10th January 1941 when they were completely destroyed by blast from bombs in a German air-raid. It was not until 1946 that serious thought about repairs and replacements of windows began. A minute of a meeting of the Cathedral Furnishing Committee in July 1947 recorded that: 'the theme might well be the consecration of the sacrifices and sufferings of the war', and this remained the central idea throughout the protracted discussions which followed.[49] Mr. Christopher Webb was chosen as the artist, but it was not until August 1952 that the window was completed. As described by Mr. Webb, it 'consists of three lancet lights [with] the figure of the Risen Christ, holding the banner of the Resurrection, in the centre light, flanked by the figures of the Madonna and St. John the Evangelist in the side lights. The scene of the Crucifixion, with the Madonna and St. John, is shown at the base of the centre light with an angel immediately above holding a cartouche with the words 'Behold I am alive for evermore'. Other angels sounding trumpets appear at the head of the window. The Madonna light has a picture of the Annunciation at the base with the shield containing the Heart pierced by a sword at the head. The St. John light has his Vision on Patmos at the base with his Eagle at the head. The general treatment of the three lights is based on the Jesse Tree window of the 15th century, the figures and scenes being enclosed by a white and gold stem on a blue background. This coloured ground has been adopted to minimise glare from the three windows without interfering with the lighting of the chancel in any way'.

Thus after more than six years of discussion the Cathedral gained a beautiful work of art. Scholars may possibly debate about the St. John light, particularly if they can read upon the scroll 'In the beginning was the word', yet notice the Eagle and the Vision. The suggestion of a plaque explaining the significance of the window seems never to have been discussed, probably because of a general policy decision against wall tablets, plaques and plates in general. As a result it is doubtful if the window is ever connected with the war, and the intention to

The Sanctuary in the early 1950's, shortly after the dedication of the East Window.

'consecrate the sacrifice' of that time has not been realised.

Only one other window at clerestory level on the north side contains stained glass. It depicts the Baptism of Christ with St. John in a golden brown robe, and bears the legend 'Thus it becometh us to fulfil all righteousness'. This is all that remains of a set of four showing the Baptism, the Transfiguration, the Crucifixion and the Resurrection,[50] the others having been destroyed in the air-raid. This remaining window is Victorian in style and is by Clayton and Bell.[51] These four windows were given by Mr. Serjeant Gaselee, one of the last Serjeants at Law, in memory of his father and grandfather. Serjeants at Law were barristers of superior degree and members of Serjeants' Inn, corresponding in prestige to the modern Queen's Counsel. The name derives from the Latin 'servantes ad legem'. The Judicature Act of 1873 made the extinction of the Order of Serjeants only a matter of time, and the very last one died in 1921.[52] Stephen

Gaselee, who died in 1883, was a bold outspoken man who took a deep interest in Portsmouth, which returned him to Parliament as a Liberal in 1865. He instituted a scholarship at Portsmouth Grammar School which still bears his name. His grandfather, also Stephen Gaselee, was an eminent surgeon and an alderman who served as mayor in 1797 and 1802; and his father Sir Stephen Gaselee was a judge of the Court of Common Pleas who was caricatured by Dickens as Mr. Justice Stareleigh in the Bardell breach of promise case in *Pickwick Papers*.[53] There are memorial brasses to both of them in the gallery.

The narrow lancets on the north and south of the sanctuary aisles are original and have remained unaltered through the centuries. The glass in them is by Clayton and Bell.[54] The one in the north wall depicts St. Thomas à Becket with his mitre cleft by a sword. On the south side is St. Mary the Virgin. These, together with a St. Nicholas which previously occupied the remaining lancet (now filled with nondescript coloured glass), were given by members of the congregation in 1885. The four lights at the eastern end of the sanctuary aisles are now filled with modern glass by Francis Skeat.[55] The northern pair are a memorial, given by her parents, to Antoinette Rea (1931–53) who was both baptised and confirmed in the church. The theme is the Creed. At the top of the left-hand light are the sun, a star and the moon with flowers and fruit, and below the sea and a whale. These are symbols of the First Person of the Trinity, the Maker of Heaven and Earth, which is indicated by the words 'I believe in God the Father Almighty' in a cartouche below. The centre of the light is occupied by the Lamb of God with the Banner of the Resurrection on a blue ground. Then come the Greek letters alpha and omega with a rose between them – the beginning and the end with a rose representing the Deity. Lower in a cartouche are the words from the Creed 'and in Jesus Christ His only Son Our Lord'. The Corn Sheaf, the Fish, the Greek word IXOYE and the Grapes are all symbols of the Second Person of the Trinity and are associated with the Eucharist. The Greek word is an acrostic composed of the first letters of five words standing for Jesus Christ, of God, Son, Saviour. The word, anglicised as 'ichthus', means 'fish'. Thus the drawing of a fish came to be a Christian sign found in the catacombs and ancient tombs.

At the foot of the window, in red shields on a blue ground, are more symbols of the Saviour. I H S, standing for Jesus Hominum Salvator – Jesus the Saviour of Men – and a monogram of the Greek letters chi and rho which begin the word for Christ. The words 'I believe in the Holy Ghost' complete the Trinity in the right-hand window. The Latin words are the seven gifts of the Holy Spirit for which the bishop prays in the service of confirmation: Intellectus – Understanding, Sapientia – Wisdom, and Consilium – Counsel, are at the top. Then, surrounding the Dove on a red ground, in scrolls, are Fortitudo – Ghostly Strength, Scientia – Knowledge, Pietas – True Godliness, and Timor – Holy Fear. Below are the words: 'I believe in the Holy Catholic Church'. On the left above is a baptismal shell and on the right a bishop's hand, and between them hangs a drag-net symbolising entry into the Church. The Church itself is seen as a ship in full sail with St. Peter at the helm and his heraldic keys on the sail behind him. The mainsail has the Cross of the Resurrection on it and the blue foresail has the pallium, a reference to Becket's archbishopric of Canterbury. Below at the foot is the dedication to Antoinette Rea.

The two lights on the south side are in memory of Lieut.-Colonel Hugh Cecil Dallas Huxham, 1906–46, who had been confirmed in the Cathedral and was killed in action. It was suggested that the theme might be a reference to the Decalogue or Summary of the Law, and this was accepted by Mr. Skeat. At the top of the left light are the words 'The Law of the Lord is perfect'. Beneath is the figure of Moses with the tablets of the Law. This picture is an Old Testament reference to the Decalogue. The right window is headed by the words 'This do and thou shalt live'. Beneath is the figure of Christ telling the lawyer what he must do to inherit eternal life (St. Luke, X) and leading up to the parable of the Good Samaritan which is illustrated below in both windows. First the Law is stated: in the left window – 'Thou shalt love the Lord thy God', and in the right – 'and thy neighbour as thyself'. The Good Samaritan is seen supporting the injured man on a donkey. The story is continued in the right window with the Samaritan paying the innkeeper. At the foot of the left window is the dedication to Colonel Huxham and juxtaposed in the right the words 'When I come again I will repay thee'. In 1874 they were filled with glass as the result of a subscription to the memory of J. P. McGhie, Vicar 1838–68, but suffered the same fate as the other glass at this end of the church in the air-raid, making way for the present glass.

The eastern wall of the church at ground level has an unusual feature. There is a wide pointed niche set into half the thickness of the wall. In the centre of this niche is a lancet window with a wide splay

inwards. These are part of the original building, but were obscured for 289 years. In 1631 the Countess of Denbigh gave the memorial of her brother the Duke of Buckingham to the church and it was placed in the most important position on the east wall. The niche and window were filled in and covered by a wooden screen as a background to the memorial. In 1843 it was removed to its present position to make way for a pretentious colonnaded reredos,[56] but it was not until 1919, when Mr. William Gillman made a gift to the church for a memorial to his son Major Angus George Gillman, R.F.A., M.C., who was killed in the First World War, that the restoration of the east wall was undertaken.[57] The colonnade was removed, the niche and window re-exposed and made good, and the lancet was filled with glass by Gamon and Humphry showing a young knight kneeling before Christ – a Happy Warrior. It has been suggested that this may be a likeness of Major Gillman. This little lancet window bears a remarkable resemblance to one in the ancient Saxon church at Boarhunt.

There are two more memorial windows in the western end of the north sanctuary aisle. The western pair of lights represent the Visit of the Wise Men, the Flight into Egypt, the Visit of the Queen of Sheba to Solomon and the Sale of Joseph to the Ishmaelites. These windows are in memory of Robertson Fernie, of whose career or profession there is no clue to be found in service, church or corporation records. The adjacent two lights are in memory of George Rake, architect, and depict the Annunciation, the Infant Christ in the Manger, the Creation and the Expulsion of Adam and Eve from Paradise. Rake is particularly remembered for his design of the head office of the Portsmouth Water Company, now demolished, which stood on the corner of Commercial Road and Hyde Park Road and was acclaimed as one of the first few buildings having architectural merit to be erected outside the old fortifications.[58]

THE TRANSEPTS

Altars in the transepts were consecrated in 1196. It is suggested by Mr. David Lloyd in Sir Nikolaus Pevsner's book on the buildings of Hampshire that there are indications of piecemeal building at this stage with the south transept having been built first. It should be observed that all the windows are architecturally different.

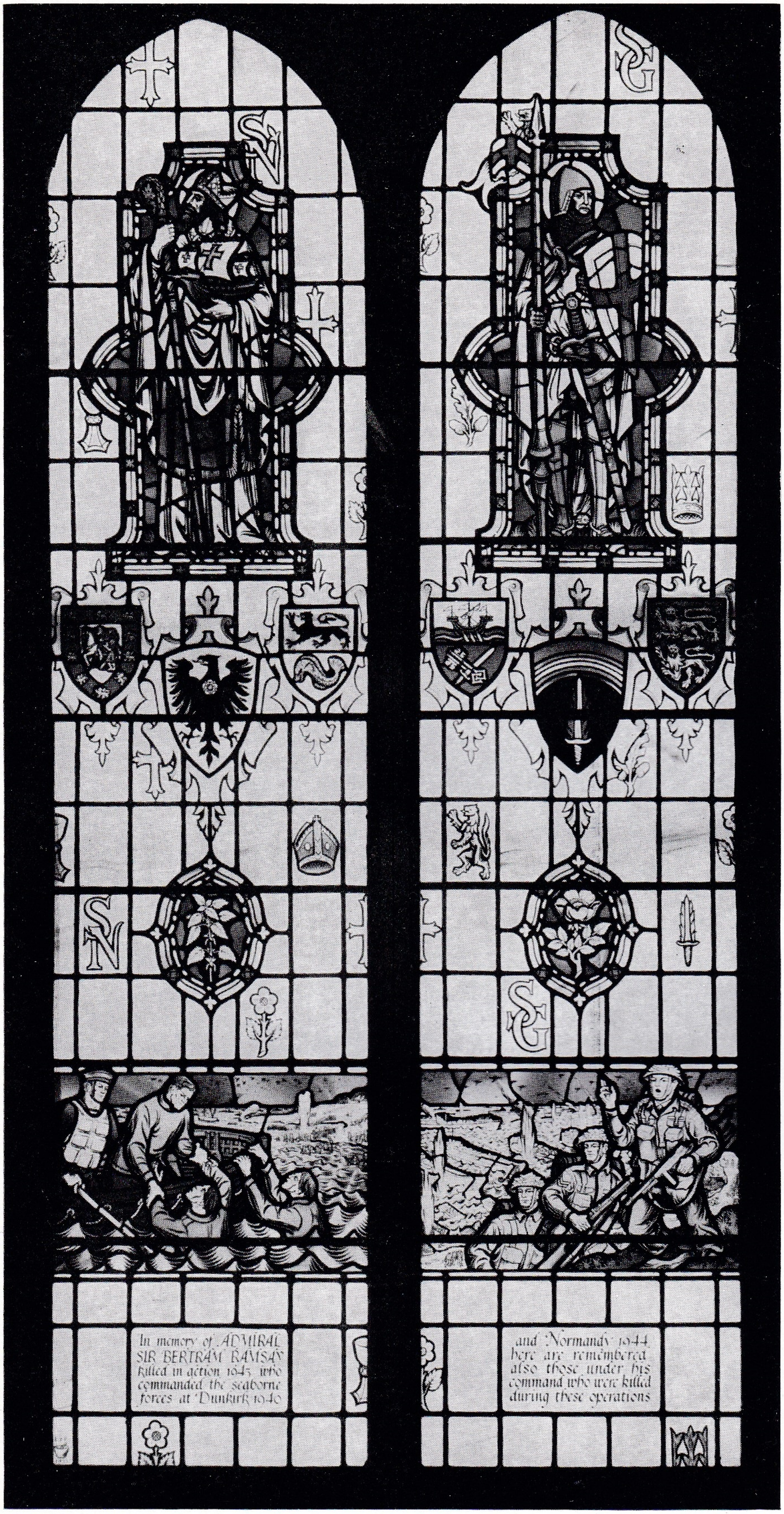
THE NORTH TRANSEPT

The oldest glass here is in the two lancets above the Lady Chapel altar. These are cusped, as are all the original windows in this part of the church. They show Christ in the left light walking upon the stormy waters of the Sea of Galilee. In the right light St. Peter is seen sinking in the attempt to meet his Master, watched by two other disciples from the stern of the boat. These windows, made by Clayton and Bell in 1884, commemorate John Smith Rowell, a master mariner born at South Shields who lost his life at sea in 1885. Despite extensive research the circumstances of this remain unknown.

In the north wall at clerestory level are three stepped trefoiled lancets. The glass in these, again by Clayton and Bell, shows the figure of Charity with children in the taller centre light, with two figures representing Faith and Hope in the side lights. All these figures have reference to suitable texts and are set in clear glass made interesting by the pattern of their lead fittings. Beneath is a brass plate whose inscription has become illegible from the floor, recording that the window was presented in memory of Benjamin and Ann Richards by their daughter Emily. Benjamin was a licensed pilot, and Emily did not mean to allow her parents to be forgotten, for she dedicated another window to them in the south transept.

Below the Richards memorial is a triple window with stained glass by Clayton and Bell, unveiled and dedicated in 1900 as a memorial to Canon Grant, a most popular vicar from 1868 to 1899.[59] The figures in the window are Mercy, Peace and Truth.

The remaining windows in the north transept are all memorials to the Gieve family and are all at clerestory level. The earliest one, at the south end of the east wall, commemorates James Gieve, J.P., who died in 1888. Once again Clayton and Bell were the designers, and it shows[60] St. Cecilia under a typical canopy with the legend 'O praise God in His Sanctuary'. This window links the church with the commercial and literary history of the town. In 1784 Melchizidec Meredith[61] opened a tailor's shop at 73 High Street. When he died he was succeeded by his son Augustus, who had little aptitude for the business, which he sold to a neighbour, John Galt. The latter was joined in 1852 by the subject of this memorial, James Gieve, who gave his name to the men's tailoring and outfitting business of international fame. Augustus Meredith had a son George who was the author of *Evan Harrington*, through which one may glimpse the



The Ramsay Memorial Windows.

town of long ago. James Gieve's wife and their daughter Emma Elizabeth are commemorated in a single lancet by G. W. Humphry in the west wall of the north transept, which shows the angel Gabriel with his trumpet heralding the Resurrection with clouds and cherubs below.[62] On the east wall at clerestory level are two lancets above the altar. In the northernmost we see St. Nicholas, the patron saint of sailors, by A. K. Nicholson.[63] This is in memory of John William Gieve, youngest son of James. The right-hand light, which shows St. George,[64] patron saint of soldiers, and is also by A. K. Nicholson, is in memory of James's eldest son James Watson Gieve, who followed him as the head of the firm, which made great progress under his guidance. He was also chairman of John Baker & Co., Ltd., a subsidiary company of Gieve's.

At the top centre of the north wall is a circular window filled with plain glass which was disclosed when the 17th-century flat ceiling of the transept was removed.

THE SOUTH TRANSEPT

All the stained glass in the south transept which existed before 1940 was destroyed in the German air-raid mentioned above. After the war the windows were filled with clear glass.

THE RAMSAY WINDOWS

In 1953 an approach was made[65] to the Provost by Admiral Sir Harold Burrough about the possibility of a memorial to Admiral Sir Bertram Ramsay, in the form of a stained glass window. The Provost accepted the proposal and suggested the windows in the south transept previously occupied by another memorial. The Ramsay windows, designed and executed by Edwards and Powell, were unveiled in 1956 by Admiral of the Fleet Lord Cunningham of Hyndhope, and an address was delivered by Admiral Sir George Creasy, who was then Commander-in-Chief at Portsmouth. The left-hand window shows St. Nicholas. The shields are those of Dover and Dunkirk, with the black eagle of Ramsay in the centre. The picture is the evacuation of the British army from the beaches of Dunkirk, when nearly 350,000 men were rescued in a period of ten days, after the collapse of France. The right-hand window shows St. George. The arms are those of the diocese of Portsmouth and the leopards of Normandy. In the centre is the shoulder-flash of the Supreme Headquarters Allied Expeditionary Force, which was situated in Southwick House, the site of the old priory so closely associated with the beginnings of St. Thomas's. From here the landings of the allied liberation armies on 6th June 1944, pictured below, were planned and initially controlled. Thousands of men embarked on the victorious operation, code-named 'Overlord', from the beaches of Southsea. The nettle and flower are references to Hotspur's speech in Act II, Scene III, of Shakespeare's *Henry IV*: 'Out of this nettle danger we pluck this flower safety'. The monograms of the two saints are seen in their respective windows.

THE BAPTISTRY COAT OF ARMS

All the windows so far described have been memorials. There is one most important one which might easily be missed, high in the north wall of the baptistry. St. Thomas's had become a cathedral in 1927 and a provisional chapter had been formed. One of the things this body had to consider was the possible enlargement of the old church to fit it for its new rôle. Arrangements for the purchase of adjacent properties had been made by 1932 and the architect Sir Charles Nicholson had been approached by the Bishop. Sir Charles produced three alternative designs and the Chapter decided that the third, known as Plan C, which provided for extension to the westward on the same axis as the old church, should be adopted. An anonymous donor made a gift of £8,500 on condition that work was to be begun at once in order to provide employment for the many workless at that time of national depression. On the death in 1954 of Sir Heath Harrison, a former Liverpool shipowner living latterly at Le Court (now a Cheshire Foundation Home) near Liss, it was disclosed that he was the donor in question. He had also given munificently to churches, schools, new universities and the Union Jack Club for sailors and soldiers in London, accompanying his benefactions with wise and careful suggestions as to the best advantage to which they could be put. In the public life of the county and the diocese he had taken a

prominent part, and his many interests included a great love of the country and of sport, especially hunting and shooting. In the window by A. K. Nicholson is his achievement of arms, blazoned thus:

Arms: Vert, on a pile nebuly between two pheons point downwards in base argent, a lion rampant of the field, charged dexter in chief of the second a hand gules.
Crest: In front of park pales a hare proper resting the forepaw on a garb fessways to the dexter or.
Motto: Vigilantia.

Sir Heath and Lady Harrison (who gave a further £3,000 to pay for an aisle which should be a memorial to her husband) were at that time the greatest individual benefactors to St. Thomas's since John de Gisors. Their generosity paid for the land on which some of the nave stands and also part of Cathedral Green, and it is largely to them that we owe the north choir aisle, the baptistry, the cloister and vestries. It is characteristic of Sir Heath's modesty that the only thing which can connect him with his gifts is his coat of arms, placed high up, easily unnoticed and recognised only by a small and diminishing circle of those with knowledge of that time. The aisle, baptistry, cloister and vestries were dedicated at a great evensong in May 1957 in which six bishops and many leading civic dignitaries took part; and in a reception afterwards the Provost, in a speech dealing with the extensions, said that had it not been for Lady Harrison's generosity the Cathedral would not have reached its present position.

ACKNOWLEDGEMENTS

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NOTE ON THE AUTHOR

A Londoner by birth and educated at Dulwich College, Kenneth Barnard was married in Portsmouth Cathedral in 1933. After service in the Army throughout the war in North Africa and Europe he came to live in the city and he and his family became regular members of the Cathedral congregation.

In 1960, with a number of kindred spirits, he formed the Guild of Guides who welcome and inform visitors to the Cathedral. Upon retirement from business in 1965, he joined the Cathedral staff as Lay Assistant, relinquishing the position in 1967. Since 1973 he has been Provost's Warden and Lay Canon.

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[1] Faculty dated 9 April 1908 and attached papers; Hants. Record Office, Winchester. St. Thomas's, Portsmouth.
[2] *Portsmouth Evening News*, 6 August 1907.
[3] *Ibid.*, 18 June 1909.
[4] William Gates, *Corporation Records, 1835–1927.*
[5] Copy of Southwick Charters (Hants. Record Office, Winchester); 4.M.55, fo. 22b.
[6] A. L. Lilley and A. V. Everitt, *Portsmouth Parish Church*, p.2.
[7] Copies of Southwick Charters (Hants. Record Office, Winchester); 4.M.53 series.
[8] Public Record Office; Letters and Papers Henry VIII, X138.
[9] Richard Layton, 1500–44. Educated at Cambridge; became Archdeacon of Buckinghamshire in 1534 and Clerk to the Privy Council in 1535. Chief agent in the suppression of monasteries. Became Dean of York in 1539 and then English Ambassador in Brussels, where he died.
[10] Public Record Office; Deputy Keeper's Reports, Henry VIII, App. ii, 41.
[11] Arms of Southwick Priory: argent on a chief sable two roses countercoloured.
[12] Public Record Office; Exchequer Augmentation Office, Miscellaneous Books, E315/233, F22.
[13] *Ibid*; Letters Patent 12, Henry VIII, C66/636, M8.
[14] *Ibid.*; Deed of Surrender, 1538. E322/219.
[15] *Ibid.*; Letters and Papers Henry VIII, XIII, 748.
[16] W. G. Gates, *History of Portsmouth*, p. 148.
[17] Gates, *The Portsmouth that has Passed*, p. 52.
[18] Lilley and Everitt, *op. cit.*, p. 43.
[19] Escutcheon of Winchester College; argent, two chevronels sable between three roses gules, seeded or barbed vert.
[20] Notes of Dr. S. Andrews, Hampshire Record Office, Winchester. Lilley and Everitt, *op. cit.*, p.88.
[21] de Gomme maps and documents in the British Museum.
[22] Bodleian Library; Tanner MSS 140, fols. 98v and 99v.
[23] *Ibid.*
[24] Quoted in Dr. Henry Slight's *Chronicles of Portsmouth* (1828) as from an MS of Thomas Heather dated 10 December 1691. Lilley and Everitt, *op. cit.*, p.91, state that Heather wrote these words in his 'journal' on 10 November 1691, but without stating whence this information came. Whatever the document was, it now seems to have disappeared.
[25] Escutcheon of the Earl of Dartmouth, azure a buck's head cabossed argent. Escutcheon of Bishop Ken; ermine, three crescents gules.
[26] Lilley and Everitt, *op. cit.* p. 5.
[27] *Ibid.*
[28] City Record Office, MSS James Hutt, I/26.
[29] Hoveden, Vol. III, p. 28.
[30] A. L. Poole, *From Domesday Book to Magna Carta, 1087–1216*, pp. 364–5.
[31] C. W. Scott-Giles, *The Romance of Heraldry*, p. 59.
[32] Letter from the Richmond Herald of Arms, 30 January 1974.
[33] *Times and County Journal*, 12 November 1904, p. 11.
[34] Per fesse argent and gules with three roses seeded or countercoloured.
[35] *History of the Hampshire Regiment*, p. 255.
[36] *Ibid.*, p. 366.
[37] *Ibid.*, p. 368.
[38] *Times and County Journal*, 12 November 1904, p. 11.
[39] Sable on a cross engrailed argent, a lion passant guardant gules, between four leopards' heads azure, on a chief or a rose of the third seeded of the fifth barbed vert, between two Cornish choughs proper.
[40] Scott-Giles, *op. cit.*, p. 152.
[41] Gates, *History of Portsmouth*, pp. 369-599.
[42] Per fesse gules and sable, in chief a lion couchant or, crest sable a horse's head charged with a star argent.
[43] Lilley and Everitt, *op. cit.*, p. 169.
[44] Per fesse gules and sable, in chief a lion couchant and in base two Cornish choughs and a crescent therein between the horns an estoile of eight points all or; and for the crest, on a wreath of colours a horse's head per fesse gules and sable charged in base with a sun in splendour or.
[45] Cathedral Archives in the City Record Office, CHU 2/2A, vol. III, p. 378.
[46] Lilley and Everitt, *op. cit.*, p. 173. Victoria and Albert Museum, exhibit 4237/1855. Window dated c. 1399.
[47] Hants. Record Office. Faculty. St. Thomas's, Portsmouth. 8 July 1892.
[48] Drawing attached to above-mentioned faculty petition.
[49] Cathedral Archives held at the Cathedral: minutes of the Cathedral Furnishing Committee; minutes of the Cathedral Council; correspondence file, 'The East Window' 1946/56.
[50] The Everitt Collection; extract from the Parish Magazine. Portsmouth Central Library.
[51] W. H. Saunders, *History of the Parish Church of Portsmouth.* p. 33.
[52] Jewett, *Dictionary of English Law.*
[53] Lilley and Everitt, *op. cit.*, p. 173.
[54] Saunders, *loc. cit.*
[55] Minutes of Cathedral Furnishing Committee (Portsmouth Cathedral) and Cathedral Council.
[56] Lilley and Everitt, *op. cit.*, p. 153. Saunders, *op. cit.*, p. 45.
[57] Hants. Record Office; Faculty for St. Thomas's dated 7 October 1919.
[58] D. Halton Thomson, *Portsmouth and Gosport Water Supply*, p. 44.
[59] Cathedral Archives in City Record Office, CHU 2/3/21.
[60] Hants. Record Office; St. Thomas's, Faculty dated 1 June 1901. St. Cecilia, the patroness of church music, was one of the most venerated martyrs of the early Roman Church.
[61] Lilley and Everitt, *op. cit.*, p. 165. Melchizidec Meredith was a churchwarden of St. Thomas's in 1801 and 1803. Two offertory plates given by him are still in use.
[62] Hants. Record Office; St. Thomas's; Faculty dated 27 November 1920.
[63] *Ibid.*; Faculty dated 5 June 1924. St. Nicholas was Bishop of Myra in Asia Minor, but very little is known about him. He is the original 'Santa Claus'.
[64] Very little is known about St. George's life and martyrdom. He was known in England from the 8th century and pre-Conquest churches were dedicated to him. Edward III founded the Order of the Garter under his patronage and his rank as patron saint of England probably dates from then.
[65] Cathedral Archives at the Cathedral; correspondence file, The Ramsay Windows.

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